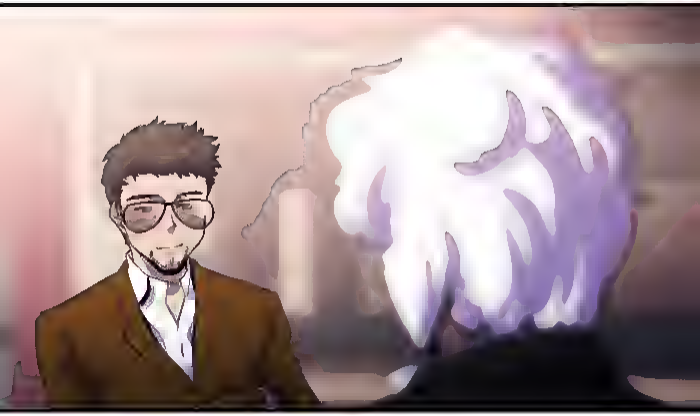
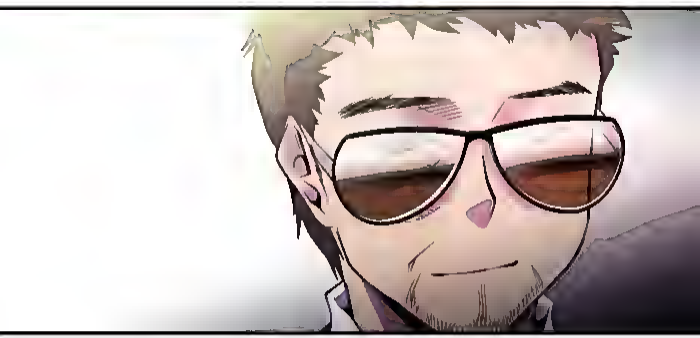
EVERY PSYCHIATRIST MIGHT HAVE THEIR OWN DIFFERENT OPINIONS REGARDING THIS.

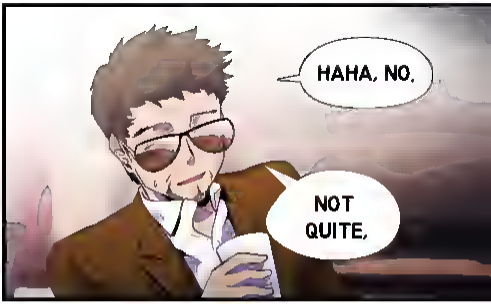
HOW OLD DID YOU SAY THE MAIN CHARACTER IS?
AH, HE'S FORTY-TWO...

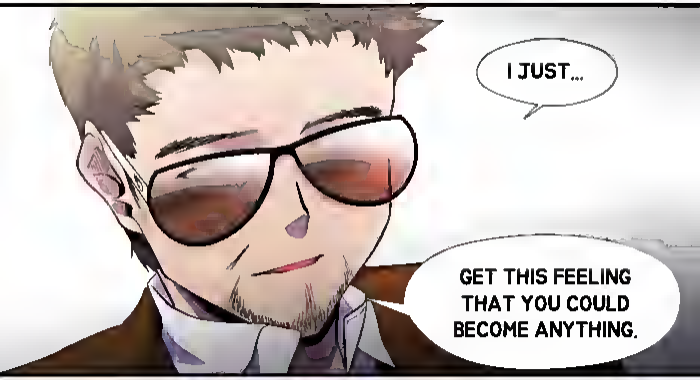
THIS IS REALLY HELPFUL.
I'LL HAVE TO FIX A LOT OF THE DETAILS BEFORE WE BEGIN FILMING.
I'M GLAD I COULD HELP.





PROFESSOR, WOULD YOU LIKE TO TRY ACTING?
!?!?
PARDON?
Y-YOU MEAN IN YOUR MOVIE?
FEATURING PROFESSOR BAEK?!


HAHA, NO.
NOT QUITE.


I JUST...
GET THIS FEELING THAT YOU COULD BECOME ANYTHING.

THAT'S A HUGE ADVANTAGE FOR AN ACTOR.
CONVERSELY,
THAT COULD ALSO MEAN THAT YOU HAVEN'T BECOME ANYTHING YET.

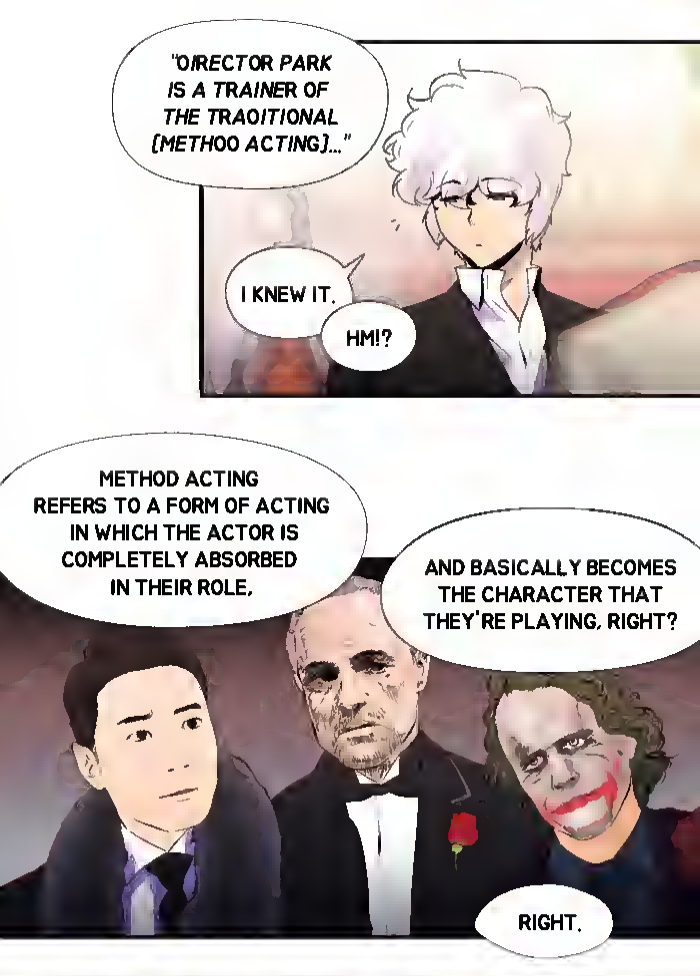
BY JONGBEOM LEE

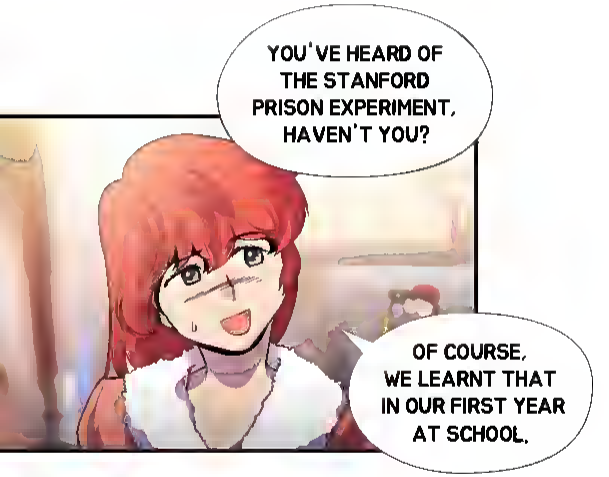
- PERSONA (3)

LOOK, PROFESSOR.

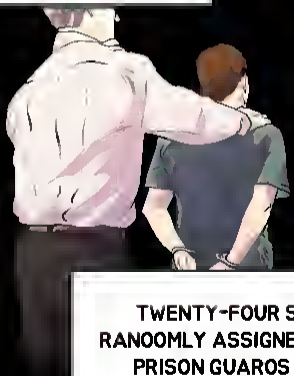
"HE GIVES THE ACTORS OUTSTANOING COACHING ANO HE'S THE BEST MENTOR OF THOSE IN SLUMPS."

"OIRECTOR JOONHO PARK'S MOVIES ARE ALWAYS CHANCES FOR NEW ACTORS TO PROVE THEMSELVES."


"DIRECTOR PARK IS A TRAINER OF THE TRADITIONAL [METHOD ACTING]..."
I KNEW IT.
HM!?
METHOD ACTING REFERS TO A FORM OF ACTING IN WHICH THE ACTOR IS COMPLETELY ABSORBED IN THEIR ROLE.
AND BASICALLY BECOMES THE CHARACTER THAT THEY'RE PLAYING, RIGHT?
RIGHT.

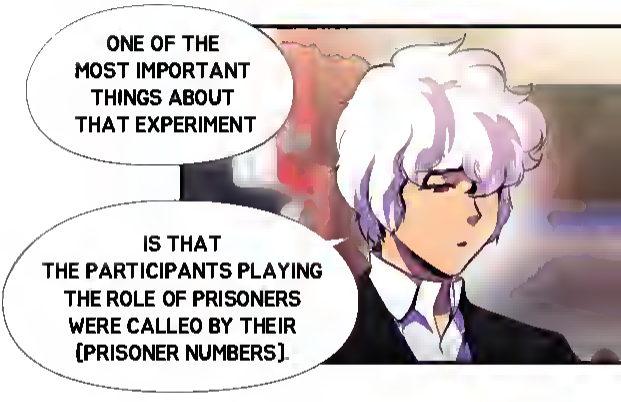

YOU'VE HEARD OF THE STANFORD PRISON EXPERIMENT, HAVEN'T YOU?
OF COURSE, WE LEARNT THAT IN OUR FIRST YEAR AT SCHOOL.

[STANFORO PRISON EXPERIMENT]
A PSYCHOLOGICAL
EXPERIMENT RUN BY PROFESSOR
PHILIP ZIMBAROO IN 1971
AT STANFORO UNIVERSITY.



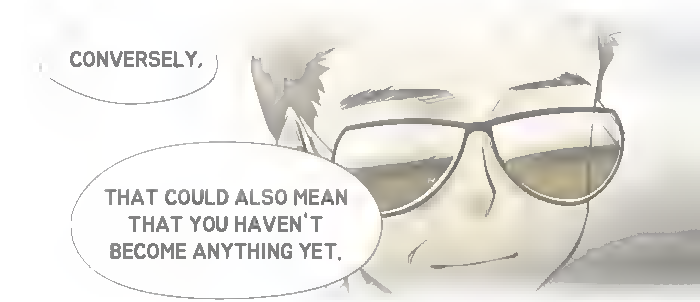
TWENTY-FOUR STUOENTS WERE
RANOOMLY ASSIGNEO TO THE ROLES OF
PRISON GUAROS ANO PRISONERS
IN A MOOEL PRISON CREATEO
IN THE BASEMENT OF THE UNIVERSITY.

IT SHOCKED THE PUBLIC BY HOW EXCESSIVELY THE PARTICIPANTS ADAPTED TO THEIR ROLES.
AND THE FAMOUS EXPERIMENT WAS STOPPED AFTER ONLY SIX DAYS
WHAT ABOUT IT, ALL OF A SUDDEN?


ONE OF THE MOST IMPORTANT THINGS ABOUT THAT EXPERIMENT
IS THAT THE PARTICIPANTS PLAYING THE ROLE OF PRISONERS WERE CALLED BY THEIR [PRISONER NUMBERS].

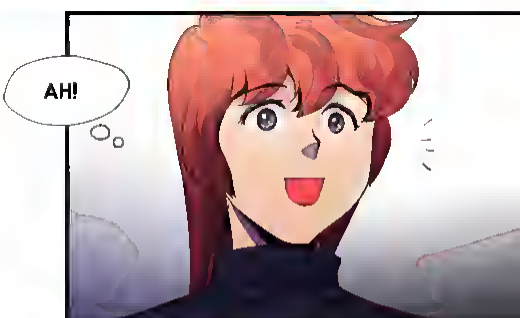
PRISONER NUMBERS OR NUMBERS ASSIGNED TO SOLDIERS IN BOOT CAMP.
(PLACES THEIR SELF-CONSCIOUSNESS IN A SENSE OF BELONGING.)
ONE'S (TITLES) EXHIBIT GREAT POWER IN DETERMINING WHO THEY ARE AND WHAT THEIR IDENTITY IS.
THE FACT THAT THE ACTORS ARE NOT ALLOWED TO BE CALLED BY THEIR REAL NAMES ON PARK'S SET IS,
IN THAT SENSE, BASED ON THE IDEA OF METHOD ACTING.
AHH.

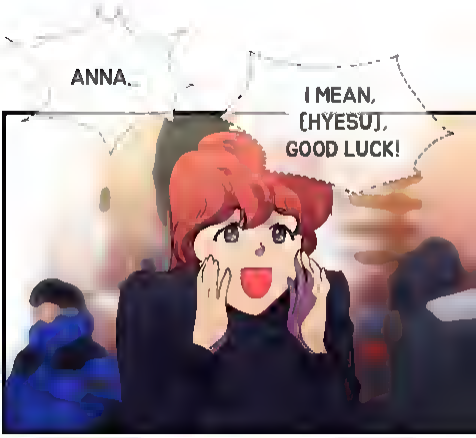
WHOOOSH

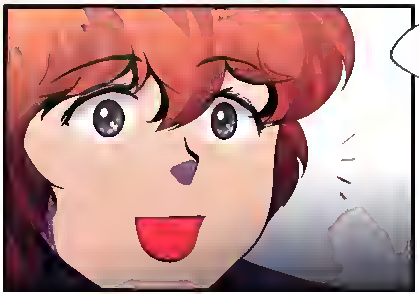

CONVERSELY,
THAT COULD ALSO MEAN THAT YOU HAVEN'T BECOME ANYTHING YET.

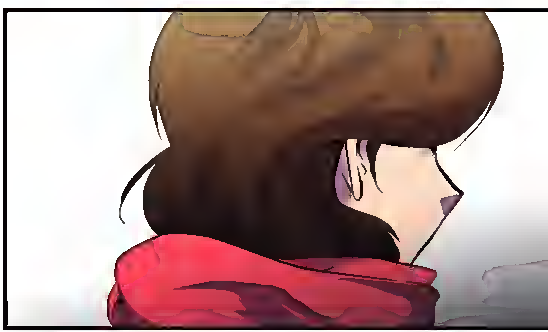
AM I STILL
IN THAT STATE?

WHERE'S ANNA?
WE'RE GOING TO START FILMING!!

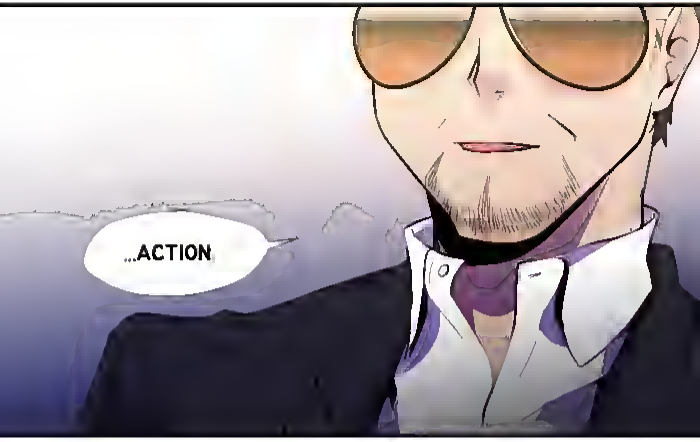

AH!


ANNA..
I MEAN, [HYESU], GOOD LUCK!





WOW...


...ACTION

THAT'S ENOUGH.
YOU'RE ONLY SAYING THAT..
BECAUSE YOU'RE A COWARD.

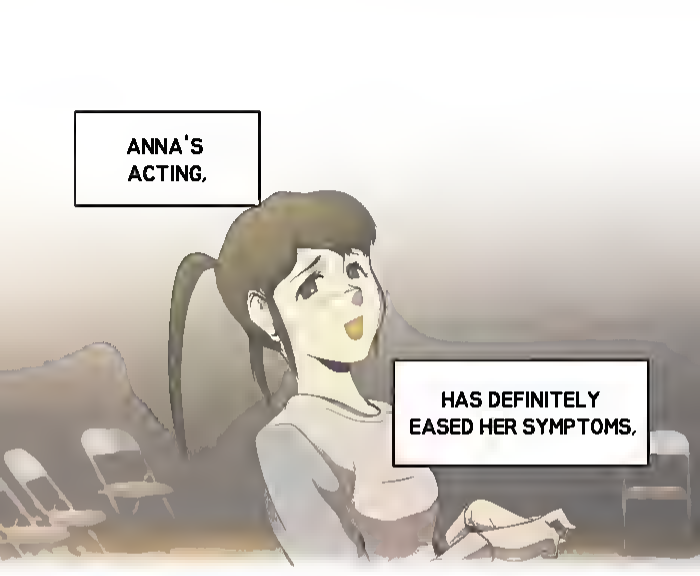
IT DOESN'T MATTER WHETHER YOU BELIEVE ME OR NOT.
AFTER ALL, THIS IS YOUR ISSUE, HYESU.

SHE'S AMAZING, PROFESSOR
HMM, RIGHT.
IT SEEMS LIKE,
ANNA HAS OONE A LOT OF RESEARCH ON BOROERLINE OISOROER.

...CUT!
WELL DONE.

(HYESU), YOU DID GREAT JOB THIS MORNING.
AH, THANK YOU.
THAT'S ALL FOR OUR FILMING THIS MORNING!!
THE FOOD VAN IS WAITING!
ANNA'S REALLY GOOD...
PROFESSOR, LET'S GO GET SOMETHING TO EAT!

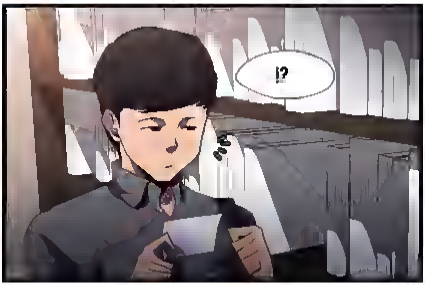
LET'S HEAD BACK
WHAT?!
AW.. BUT I WAS CURIOUS WHAT THEY EAT ON A MOVIE SET.
...

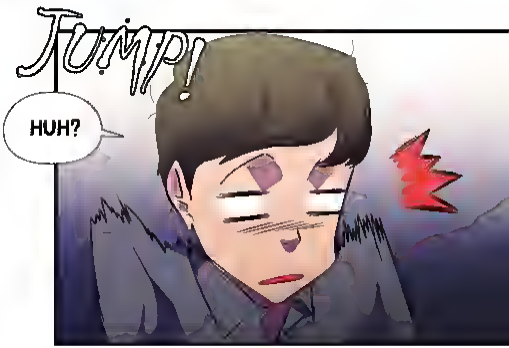

ANNA'S ACTING,
HAS DEFINITELY EASED HER SYMPTOMS,

BUT THEN..
WHAT IS THIS
STRANGE,
AND YET
FAMILIAR
FEELING?
PROFESSOR~
THEN LET'S GO EAT
SOMEWHERE ELSE~
OKAY?

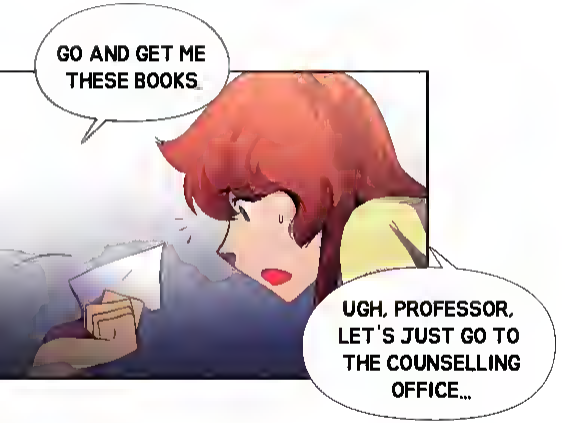
HUH?
PROFESSOR?
WHERE ARE
YOU GOING?

TO STUDY.
WHAT?!;;

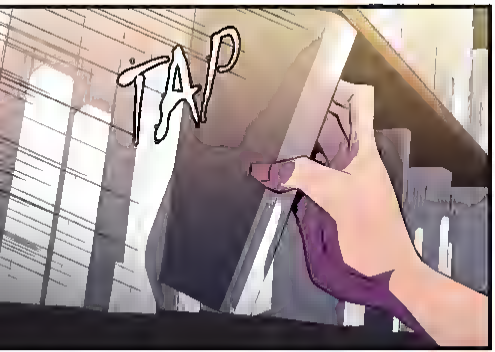

!?


JUMP!
HUH?

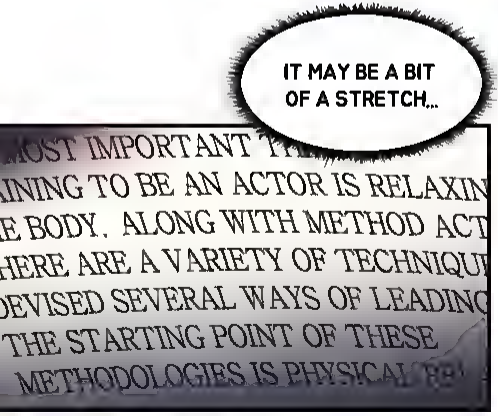
AH...
P-PROFESSOR,
I TOLD YOU
I'LL JUST TAKE
THEM OUT
FOR YOU

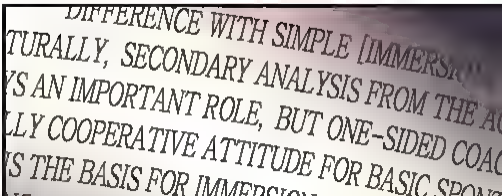

GO AND GET ME THESE BOOKS.
UGH, PROFESSOR, LET'S JUST GO TO THE COUNSELLING OFFICE...

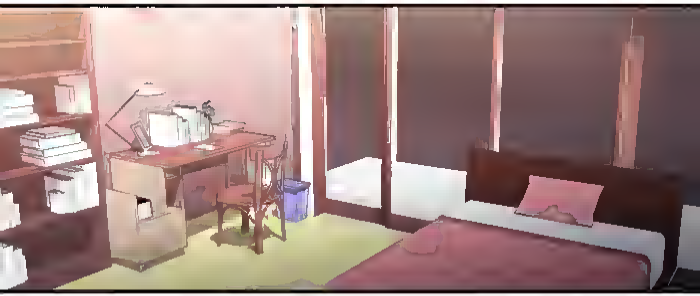
HUH?!
W-WHY DO YOU SUDDENLY NEED THESE BOOKS?

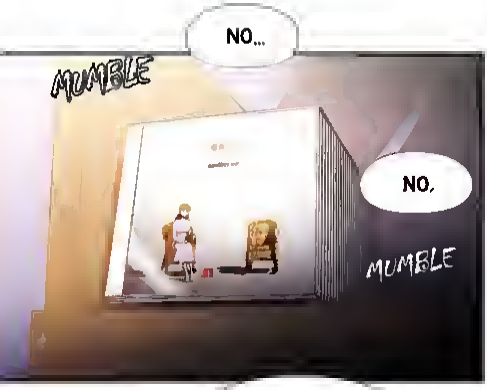

TAP

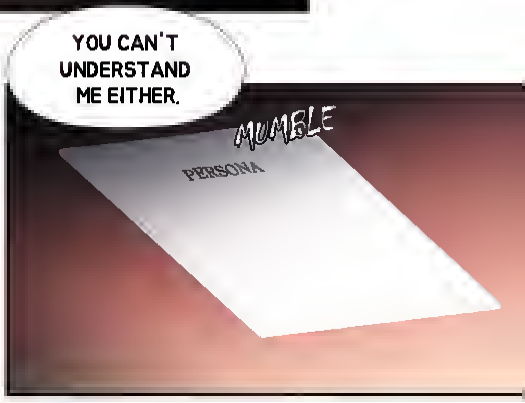
COULD I BE RIGHT ABOUT THIS?
FLip
FLip


IT MAY BE A BIT OF A STRETCH...
MOST IMPORTANT
INING TO BE AN ACTOR IS RELAXIN
E BODY. ALONG WITH METHOD ACT
HERE ARE A VARIETY OF TECHNIQU
DEVISED SEVERAL WAYS OF LEADING
THE STARTING POINT OF THESE
METHODOLOGIES IS PHYSICAL


DIFFERENCE WITH SIMPLE [IMMERSI
TURALLY, SECONDARY ANALYSIS FROM THE A
YS AN IMPORTANT ROLE, BUT ONE-SIDED COA
LLY COOPERATIVE ATTITUDE FOR BASIC SPONT
S THE BASIS FOR IMMERSION. THE DIRECTOR
NG THEORIES OF ACTING, THE DIRECTOR OR WR
UNDERSTANDING OF THE ROLES




NO...
MUMBLE
NO.
MUMBLE


YOU CAN'T UNDERSTAND ME EITHER.
MUMBLE
PERSONA

I DIDN'T COME TO SEE YOU FOR THIS
DOCTOR
MUMBLE

...E STRASBERG'S THEORY OF METHOD ACTING
[INHERITED THE EARLY THEORY OF STANISLAVSKI
HAVING MANY DIFFERENCES WITH STANISLAVSKI.
IN PARTICULAR, THEIR OPINIONS ON HOW TO REAL
A [BASIC UNDERSTANDING OF THE ROLE]
LEE STRASBERG FELT THAT BY [SHARING THE SU
MAY NOT APPEAR TO HAVE A SIGNIFICANT
DIFFERENT IN UNDERSTANDING, BUT ON A DETA
...ARE MANY DIFFERENCES.

TO BE CONTINUED

JONGBEOM LEE

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(PHO IN PSYCHOLOGY, HEAO OF THE "HEART TO HEART" CLINIC)

[DASIM NU]
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GRAOUATE SCHOOL'S PSYCHOLOGY OEPARTMENT) ET AL

LINE Webtoon